

In the Ajanta Caves the art of cave excavation reaches its highest point. For, while no attempt has been made to rival the surprising tour de force of carving out into the clear the monolithic temple of the Kailasa, the cave idea proper has been treated, as to general design and sculptured and painted decoration, with an architectonic propriety, unity of purpose and completeness of finish that are unrivalled elsewhere.

In addition to the selection of a rock suitable for excavation, the Buddhists, like the monks of the West, seem to have been influenced in the choice of a site, not only by such practical considerations as accessibility, the presence of a good water supply, and proximity to trade routes, but also by a keen appreciation of natural beauty. All the caves, and especially those at Kanheri, Karle, Kuda and Nasik, are superbly placed, with an obvious selection of noble outlook; but for natural beauty and perfect seclusion from the world Ajanta surpasses them all. Seclusion from the world and the active business of life was obviously the most essential of the saintly life of Buddhism, as of all ascetic forms of religion.

Ajanta paintings have been highly esteemed and revered by the reknowned scholars and art critics of the world. They admired the work so accomplished in execution, so consistent in convention, so vivacious and varied in design, and full of such evident delight in beautiful form and colour, that they could not help ranking it with some of that early Art which the world has agreed to praise in Italy.

The Ajanta workmanship is admirable; long subtle curves are drawn with great precision in a line of unvarying thickness with one sweep of the brush, both on the irregular surface of the walls and on the more difficult plane of the manual dexterity. The touch is often bold and vigorous, the handling broad, and, in some places, the impasto is as solid as in the best Pompeian work.

After a very long time once again the life and vivacity of the Ajanta Art and their artistic decorative beauties have been reproduced through the medium of two coloured off-set colour-printing, which can give any adequate idea of their artistic qualities.

ARTIST :
Chisattva Padmapani,
Cave No. I

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THE PAINTINGS
IN THE
BUDDHIST CAVE-TEMPLES
OF
AJANTA
KHANDESH, INDIA

70911

BY

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VOL. II

(Decorative Details)

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THE BUDDHIST CAVE-TEMPLES OF AJANTĀ.

IV.

DECORATIVE DETAILS.

THIS volume illustrates the Ornamental Art of the Caves, which will be found as interesting and instructive as the Historical Subjects already dealt with in the first volume. The Buddhist love of variety is very characteristic of all their work, as may be seen in these Caves. For example, the twenty columns in the hall of Cave I, although similar in general effect, ten are different in detail¹—the difference being obtained by the flutings running vertically in one and obliquely in another; by the ornament in the bands being different; and by little dwarfs being used in the corners of the plinths, while conventional dragons with foliated tails are introduced in others. A Greek would have been satisfied with one design repeated twenty times. The variety in the designs of the panels from the ceilings of Caves I and II, and the ornamental bands from the columns in Cave XVII, appear to be infinite. Look where we will, change and variety pervade everything, while repetition rarely occurs. The artists' love of variety and change is carried into the smallest detail. Their work is full of play and fancy; they never seem at a loss for ideas. They pressed the simplest objects of nature into their service, and converted them into pleasing and effective ornament. As an example, I would mention the conch shell, which is met with again and again, both carved and painted; carved as in the terminal angle of the outer curve of the horse-shoe arch of the *Chaitya* caves, and the ornamental discs of the pilasters; and painted as in several panels on ceilings, and in the small dividing bands of the same. In the latter it is used singly and quadrupled within a square.

CEILING OF THE VIHARA, CAVE I.

The greater part of this ceiling is destroyed, but enough remains to show the general arrangement (**Plate 93**). With an appearance of complexity, the design is, in reality, simple, and based on the wood construction that furnished a model for most of the decorative arrangements at Ajantā. An unit of the ceiling, reduced to its elements, is shown in fig. 77, where *a, a, a, a* stand for four columns. Between

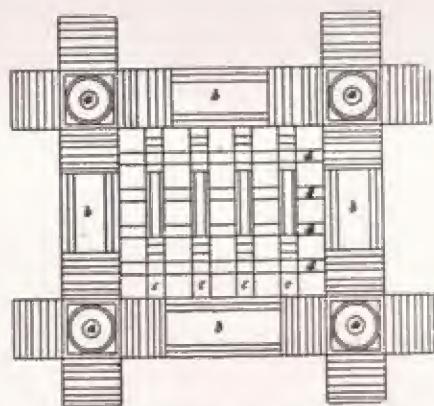


FIG. 77. — PLAN OF PART OF CEILING, CAVE I.

these are girders, or beams *b, b, b, b*. The space in the middle is bridged by smaller joists, *c, c, c, c* and *d, d, d, d*, at right angles. The space is thus divided into panels, which can be varied in shape; and invite decorative filling. This arrangement is carried out in the painted ceilings of all the *Vihāra* or monastery caves, excepting in No. XVI, where circles, in place of square and oblong panels, are introduced. In some caves the scheme is carved, as in Cave VI (fig. 78), and in the aisle of Cave XVI (fig. 79). This ancient system of flooring is used at the present day in a double-framed floor, with its girders, binders, and bridging joists (fig. 80).

The ceiling having been divided into a number of panels, as described above, with a circle for variety, in the central division (**Plate 93**), they



FIG. 78. — CEILING OF FRONT AISLE, CAVE VI.

were filled with ornament of unsurpassed beauty, showing fertility in design, delicate colouring, flow of line, and filling of space, in which naturalism and conventionalism are combined as to produce a pleasing and harmonious effect. And, although every panel has been thought out, and not a touch in one carelessly given; yet the whole work bears the impression of having been done with the greatest ease and free-

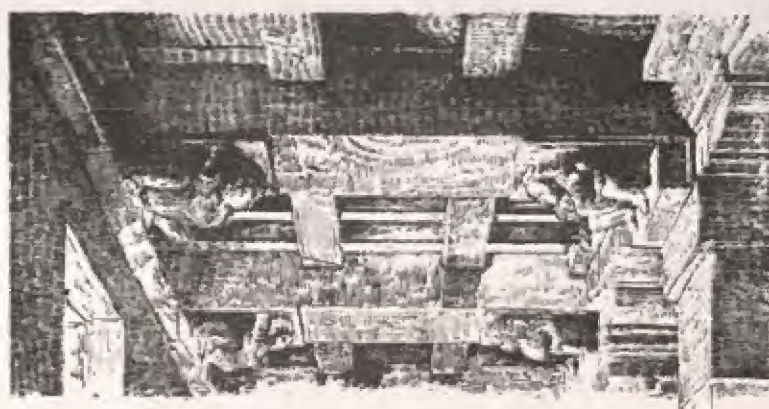


FIG. 79. — CEILING OF FRONT AISLE, CAVE XVI.

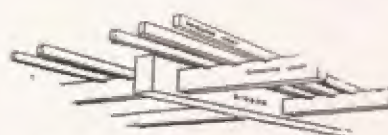


FIG. 80. — DOUBLE FRAME FLOORING.

plates will testify.

dom—not only of execution, but also of thought. These remarks also apply with equal force to the decorative work in the other caves, as a reference to the accompanying

PLATE 94.—These three panels—the fourth is destroyed—represent, to judge from the dresses, Persian domestic scenes; and, from similarity in composition, are, probably, three versions of the same story. (**Plate 93**, Nos. 4, 20, and 67). In the first (No. 20) a chief sits cross-legged on a couch, with his wife beside him. He has both a beard and a moustache; his hair is long, and his head-dress is similar to that worn by Persians, and some Parsees, at the present day. He is

¹ Plate 5.

dressed in a tunic, trimmed with embroidery, reaching half-way to his knee, and striped stockings. He holds a cup in his left hand. On the floor is a covered tray. His wife is dressed in similar costume, with a longer tunic, and a skull-cap. She is looking up into his face with a sweet expression, and, by the action of her right hand, she appears to be relating something interesting. To his right stands a waiting-maid in a long robe, which covers her feet. On her head is a skull-cap, from beneath which flow long black tresses. She is in the act of replenishing her master's cup. Behind the wife is a second maid, with a covered vessel in her hand.

In the second version (No. 67) the chief occupies much the same position. But here he holds the cup in the right hand, a straight sword in his left, and a richly-worked belt is round his waist. The embroidery on his coat is more pronounced than in the other picture. He is beardless, but has a moustache, and his face is gross and coarse, with a heavy jowl. His wife, with her right hand on his shoulder, looks wistfully into his face. The dress and the action of the two maids are nearly the same as those in the first version, only the vessels which they hold are better drawn. The dress of the servant on the right is ornamented with a powdered diaper. A third servant is introduced, seated on the floor, offering, probably, edibles on a tray.

The third version is further elaborated (No. 4). The chief sits in much the same posture as in the other two; and the lady has, instead of a cap, a fillet round her head, with an aigrette in front. She rests her right hand on the chief's shoulder, and, with her left raised, expresses by her action great solicitude to please him. Both have, as well as the maid on the right, bands or ribbons floating from behind their shoulders. The maid to the right is here shown to be in front of the couch. She bends forward, and holds with both hands a handsome bulbous, long-necked vase. Seated on the floor are two bearded, thick-lipped servants, who are serving out dishes from the covered tray. The curtain behind is covered with a floral pattern.

Dr. Rajendralāla Mitra thinks that the figures are Baktrians;¹ but the streamers at the back of the shoulders show, according to Mr. Fergusson, that they are Persians; and taking these pictures in connection with the Embassy picture (Plate 5, S), it is possible that these panels may represent Khosru II. and his beautiful wife Shirin. Mr. Fergusson says of them that "though all the three paintings at Ajantā are certainly intended to represent the same persons, they can hardly be recognised by their likenesses. The best and finest is certainly No. 4, which we probably may assume to be the nearest approach to the Persian original they (the artists) had to copy. No. 20 is certainly by an inferior artist, and No. 64 is still further removed from the perfection of the first. In it Shirin's face and neck are represented as black, not the black of the complexions of other figures in the same cave, but a cold grey black, as if the artist had been using a dark ground, or had employed some preparation of lead which had turned black. The features and dress are the same as in the other pictures, but it evidently had been entrusted to an inferior artist, to copy from the original design."²

Turning to the other panels of the ceiling, the larger ones are filled with a series of designs of great beauty; some, of the character of arabesques, composed of the lotus flower, both the large and small, and fruit of various kinds, combined with birds with foliated tails, and playful impish-looking little figures;³ some are filled with ornament formed of the head and fore-quarters of the buffalo⁴ and boar,⁵ terminating in conventional foliage; and others with interlaced strap work.⁶

The smaller panels are ornamented with designs, as varied and graceful as they are fanciful. Some with grotesque little figures, rich in humour and quaintly dressed⁷ in Persian turbans, coats and striped stockings;⁸ gambolling amid fruit and flowers;⁹ dancing, drinking, playing upon instruments;¹⁰ or chattering together;¹¹ some with animals combined with the lotus, drawn with remarkable fidelity and

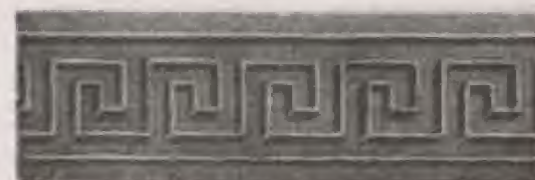
action; as the elephant,¹² the humped bull,¹³ and the monkey,¹⁴ parrots,¹⁵ geese,¹⁶ and conventional birds, singly¹⁷ and in pairs,¹⁸ with foliated crests, and tails convoluted like heraldic lambrequins, showing the upper and under surface of the ornament. Some contain the large pink lotus, full-blown, half-blown and in bud,¹⁹ as well as the smaller red and white;²⁰ some with the mango (*Mangifera Indica*),²¹ custard apple (*Anona squamosa*);²² a round fruit, which may be the *bél* (*Egle marmelos*) or the lime, *limbu*;²³ another that looks like the *brinjāl* or aubergine (*Solanum melongena*),²⁴ and many others.

The ornament in these panels is painted alternately on a black and red ground. The ground colour was first laid all over the panel, and then the ornament painted solidly upon this in white. It was further developed by thin transparent colours over the white.

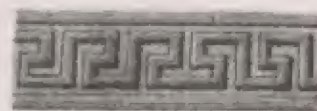
The long, narrow panels (No. 39c) are painted with frets of great variety of design,²⁵ and the small bands dividing the square panels (No. 39d) contain a wealth of simple, effective patterns.²⁶



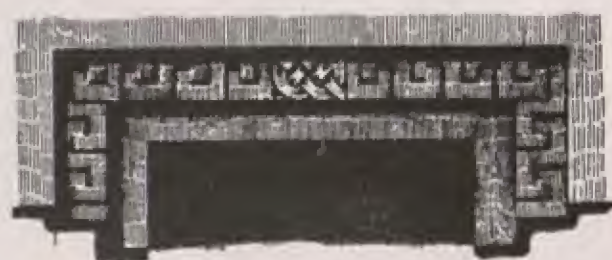
GREEK.



FROM AJANTĀ.



RENAISSANCE.



HAND-ROUNDED SIDE DOOR OF CHAITYA CAVE, ELURĀ.

FIG. 81.—FRETS.

It may be only a coincidence, but it is remarkable how frequently the fret ornament is met with at Ajantā.²⁷ I have placed together in figs. 81 to 84 drawings of frets from Greek, Renaissance, Chinese and Japanese art, with some from Ajantā, so as to show at a glance the similarity in design of this ornament in countries widely separated. See also Plates 148 and 149. The wave-scroll, zig-zag, and ribbon pattern, frequently occur at Ajantā; and the lotus ornament (shown in fig. 85) is likewise seen in the Græco-Baktrian sculptures of Gandhara; as well as round the arches in the court-yard of the Museo Civico in Bologna. The migration of ornament would form a subject of study as fascinating as the migration of fables and symbols.

¹ Plate 102, no. 2c; pl. 104, no. 8h; pl. 105, no. 11a; pl. 106, no. 17a; pl. 109, no. 42; pl. 111, no. 47.

² Plate 106, no. 17j; pl. 112, no. 72.

³ Plate 104, no. 6h.

⁴ Plate 104, no. 6d; pl. 106, no. 17.

⁵ Plate 104, no. 8b; pl. 108, nos. 30 and 35.

⁶ Plate 102, no. 1b; pl. 103, nos. 3d and 3m; pl. 105, no. 14; pl. 109, nos. 41, 44 and 45; pl. 110, nos. 57e, 57i and 57u.

⁷ Plate 102, no. 2a; pl. 104, no. 8d; pl. 105, no. 10g; pl. 109, no. 43.

⁸ Plate 102, nos. 1d and 2f; pl. 109, nos. 40a, 40b, 40d, 45 and 45d; pl. 110, nos. 57a, 57c and 57k.

⁹ Plate 102, nos. 1 and 1f; pl. 106, no. 17.

¹⁰ Plate 102, nos. 1a and 2e; pl. 104, nos. 8g and 5e; pl. 110, no. 57h; pl. 112, nos. 54a and 64.

¹¹ Plate 104, nos. 8a and 6i; pl. 106, nos. 17a and 17g; pl. 108, nos. 30b, 33b and 34a; pl. 112, nos. 63a and 65a.

¹² Plate 103, nos. 3a and 3p; pl. 110, nos. 57b, 57p and 57x.

¹³ Plate 102, no. 2g; pl. 104, nos. 6c and 8e.

¹⁴ Plate 107.

¹⁵ Plate 108. See the bands between 30c and 30b; 30 and 30a; 31a and 31b; 33a and 33b; 35a and 35b; 35c and 35d. The last shows what an effective piece of ornament is produced with the conch or shell.

¹⁶ See Plates 131, 147, 148, 153 and 158.

¹ "Jour. As. Soc. Bengal," XLVII, pp. 68, 72.

² "Trans. R. As. Soc.," Vol. XI, pp. 155-170.

³ Plate 96, nos. 3 and 12; pl. 97, nos. 71, 91, 92b and 94a; pl. 98, nos. 66 and 94c; pl. 99, no. 22a; pl. 100, nos. 4a and 5.

⁴ Plate 96, nos. 7 and 19; pl. 98, no. 94b; pl. 99, nos. 92a and 97; pl. 100, no. 9.

⁵ Plate 97, no. 56.

Plate 98, no. 95; pl. 101, no. 95a.

⁶ Plate 104, no. 6a; pl. 105, no. 13; pl. 106, no. 17c; pl. 107, no. 23; pl. 108, no. 32.

⁷ Plate 103, nos. 3c, 3i and 3k; pl. 104, no. 8i; pl. 107, no. 26; pl. 110, no. 57v; pl. 111, no. 63; pl. 112, no. 64.

⁸ Plate 108, no. 34; pl. 109, nos. 40 and 40c; pl. 111, no. 57; pl. 112, no. 82.

⁹ Plate 105, no. 10c; pl. 108, no. 33.

¹⁰ Plate 102, no. 1e; pl. 106, nos. 16 and 17i; pl. 109, nos. 38 and 49; pl. 110, no. 57; pl. 111, no. 49.



FROM AJANTĀ.



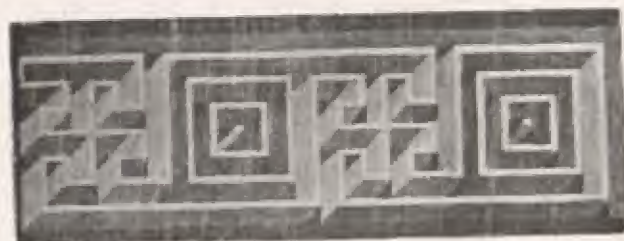
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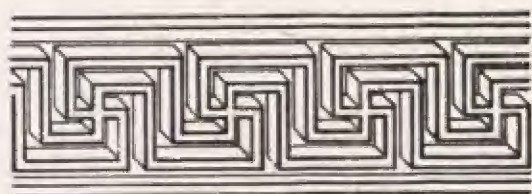
FROM AJANTĀ.

Fig. 82.—PRETS.

PLATE 114.—The subjects in all the panels of the bracket capitals facing the aisles, except those of the entrance aisle, are painted; whereas, those in the panels facing the hall are carved. The artists appear to have been actuated in this matter by the principle of decorating, by carving, a surface that received light, and by painting when it was in shade. In one of these panels (fig. 86) is painted an excellent representation of two bulls, with large humps, fighting (**Plate 114**). Two bulls, engaged in combat, are also represented in bas-relief in a *Vihāra* cave at Bhājā. A similar motive, treated almost precisely in the same manner as at Ajantā, is shown in fig. 87, from a drawing by Mr. E. W. Smith of a painting in the Mahal-i-Khas, Fathipur Sikri, near Agra. This is a singular coincidence, for there is nothing to suggest that the one was copied from the other, as there must be, at least, a thousand years between their dates.



FROM POMPEII.



FROM ROMAN MOSAIC.



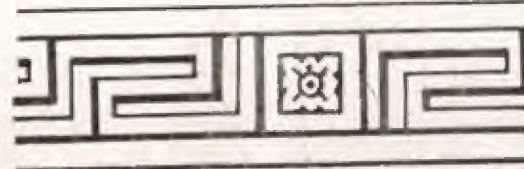
FROM AJANTĀ.

Fig. 83.—PRETS.

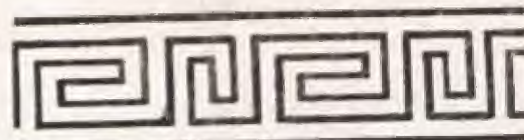
In the Louvre are fragments of sculpture from a Doric temple at Assos in the Troad, erected in the 5th or 6th century B.C., in which are shown two bulls, engaged in fighting, similar to the painting at Ajantā.

CEILING OF THE VIHARA CAVE II.

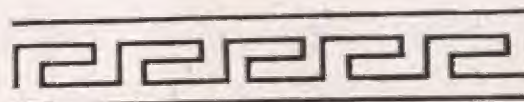
The design of the ceiling of this cave, both in the verandah and in the cave itself, is, as regards its general arrangement into panels, similar to that of Cave I; but the ornament, with which these panels are filled, is different. The colour of the verandah ceiling is in a very good state of preservation, as may be seen from the very beautiful panels in **Plates 123 and 131**; but that of the ceiling in the interior is defaced by a black, vitreous layer, the result of smoke. A portion of the ground has fallen off, exposing the blocking-out of another design underneath, with which the artist appears to have been dissatisfied, and so covered it over with another layer of plaster, upon which the present design is painted.



CHINESE.



JAPANESE.



CHINESE.

Fig. 84.—PRETS.

PLATE 117.—This is half of the central compartment of the ceiling in the verandah (**Plate 116, 1**). One spandril is filled with two flying figures, a man and a woman; the other with two men wrestling, terminating from the waist in foliated scroll-work. Half the spandril is drawn in red, and appears to have been left unfinished, although the opposite spandril is treated in a similar manner, half green, and half grey. The outer band is filled with partly natural, and partly conventional treatment of the large and small lotus, followed by two bands of purely conventional ornament, and another of lotus flowers, with a large full-blown lotus in the centre.

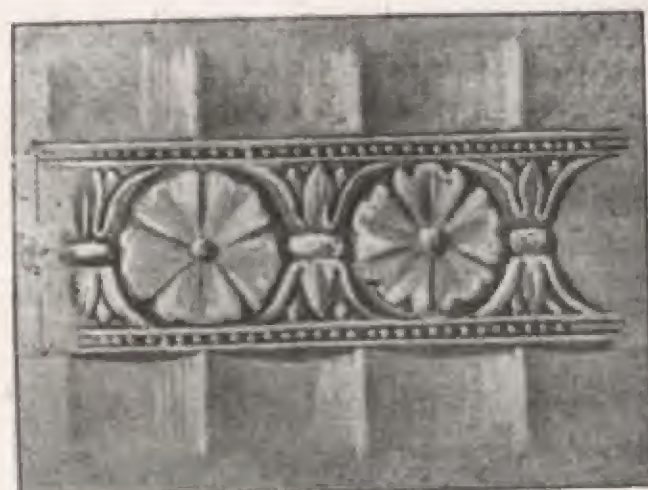


Fig. 85.—BAND FROM COLUMN, CAVE I, AJANTĀ.

PLATES 118 & 119.—These examples are similar in their general arrangement to that in **Plate 117**, but the details are different in design. The flying figures which occur in the spandril of the drawings in **Plate 118** may be intended to represent Indra and his consort Shachi, or Vishnu with Lakshmi on his lap.¹ This group of figures appears to have been a favourite subject with the Buddhist artists, as it is repeatedly painted and sculptured in the Caves.

PLATE 120.—This is another very beautiful design of the same character, but not given in colour. It is from the ceiling in the sanctuary (**Plate 116, No. 13**). As the ceiling is in total darkness, the painting must have been executed by means of artificial light. On entering the sanctuary with a light, the impression which the design produces is that of extreme richness, the flying figures in the spandril standing out with startling effect. These figures appear to be bringing their gifts of flowers to present to the colossal statue of Buddha below. The wreath of flowers is admirably painted, and the band of varied simple ornament, in black and white, is a most happy idea; giving

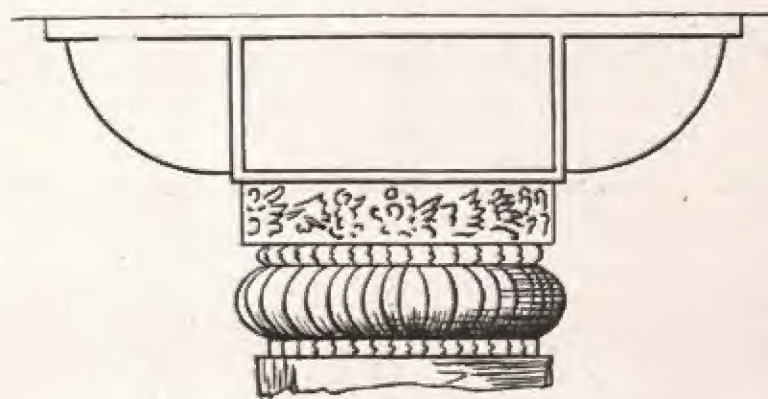


Fig. 86.—BRACKET CAPITAL IN CAVE I.

¹ The Rāmāyana.



Fig. 87.—FROM WALL-PAINTING IN THE MAHAL-I-KHAR, PATHIPUR SIRKI.

additional value to the rest of the design, as the eye would be satiated with colour were it not for the relief derived from the interposition of this band.

In fig. 30 (Vol. I, p. 14) is shown a fourth of the design of the ceiling in the small chapel to the left of the shrine (Plate 116, No. 23), in which a band is introduced, showing a procession of geese, with the interspaces filled with floral work; where the varied characteristic movements of each bird are very truthfully rendered. The spandril, designed and drawn with great skill, is composed of a dragon attacked by another fabulous animal; their bodies, partly covered with scales, terminate in intricate foliated work.

No description can do justice to the beauty and variety of the designs in the long panels; which are composed of parrots, conventional birds, blue and white lotuses, and other flowers and fruit. Examples of these are given in Plates 122, 123, 124, *et. seq.* In Plate 122, No. 9, the custard apple and pomegranate are most truthfully painted.

The small panels (Plate 131), like those in Cave I, are divided by bands of frets, and filled with quaint, droll little figures, dancing or talking (17); many in Persian dress show a love for drinking (19). Others are filled with wreaths of flowers (14), with groups of flowers and fruit (58 and 68); or with conventional figures, composed of human and animal heads and bodies, terminating in foliated work. Figures ending in conventional foliage occur also at the Elûra Caves (fig. 88).

THE VIHARA CAVE VI.

This is a large two-storied cave, which was richly painted; and, though little now is left, enough remains to show that the art, both in technique and motive, had attained its highest development. The cave has been painted twice. The architecture in the paintings is drawn with remarkable skill and precision; as are also some of the details of jewelry, bands, and borders to the robes of the large figures on the right and left of the doorway to the shrine, on the ground floor (Plates 134 and 135). These two drawings have been made to show the thoroughness and skill with which these old artists executed even the smallest detail.

CEILING OF THE CHAITYA CAVE IX.

PLATE 137 is a portion of the decoration of the ceiling in the aisle (Plate 136, b and b¹). The ceiling is flat, and divided into square panels by painted beams, like purlins, which are grained in imitation of wood. The panels are decorated with large painted rosettes of various designs and colour, similar to work of the Roman period.

The whole surface of the vault over the nave has been treated in the same manner; but now hardly a vestige of the painting is left.

THE VIHARA CAVE XVII.

Much of the ornamental detail in this cave is in a fairly good state of preservation. The design of the ceiling, although a good deal blackened by smoke, shows it to have been a skilful piece of work; well conceived, and large in treatment. The general arrangement of the design is shown in Plate 139, and details are given in Plates 140, 141, 142, and 143, g.



Fig. 88.—CARVED DETAILS FROM KAILĀSA, ELÛRA.

PLATE 142.—In these panels are represented a combination of religious emblems with subjects conceived in a light and playful mood. In the upper panels (*e*) two cocks, and two rams are represented fighting; attended by men who urge them on. Next to the cocks are two antelopes *couchant* before the emblem of the wheel set edgewise; and next, a dark man seated under a tree is talking to a child. On the left of the lower drawing (*f*) are represented two antelopes *couchant* before a *dāgoba*; and next, another antelope, before which sit a rat, and a cobra with its head erect. In the next compartment a female figure with a horse's head (the *Kinnari* proper) appears to be engaged in rubbing the back of a green figure; and next are two fabulous creatures composed of the fore-part of the Brahminy bull and the hind-part of the horse.

PLATES 143 TO 149.—The hall is separated from the aisles by twenty pillars, sixteen being octagonal (Plate 139). The flat surfaces of the octagonal shafts are painted with designs of great variety and beauty, of which specimens are given in Plates 143 to 149. The drawings speak for themselves. Any attempt at a description of these would fail to do them justice. The letter on each plate refers to the position of the pillar in the plan, Plate 139. Each set of designs is repeated on the corresponding pillar on the opposite side of the hall.

PLATE 151.—This is a specimen of one of the painted figures of Buddha, with which the wall of the *Chaitya* Cave XIX was, at one time, diapered. (Plate 150, B). Reference to this subject has already been made in the description of Plate 89.

PLATE 152.—These are examples of conventional running ornament combined with the Brahminy bull, birds, and sportive cherubs, with which the ceiling of the aisle in Cave XIX is decorated (Plate 150, a, b, and c).

PLATE 153.—This panel, enclosed by bands of the fret and ribbon pattern, is from the ceiling of the aisle in Cave XIX (Plate 150, d), and represents a group of five elephants; of whom a white and a fawn-coloured one are engaged in combat. The action of all is very spirited and correctly rendered.

PLATES 154 & 155.—These two specimens of portions of the painting in Cave XXI are given as illustrations of colour and method of execution.

PLATES 157 & 158 are of the decorative details of the ceiling in the verandah of Cave XXI (Plate 156, A and B).

APPENDIX.

A list of facsimile Copies of Paintings from the Ajantā Caves, executed between 1872 and 1885. The copies, as they were completed, were forwarded to the Secretary of State for India, and deposited in the India Museum.

* Paintings illustrated in the present work.

Mark on Painting and on Plan.	Description.				Size.		Remarks.
					Height. FT. IN.	Length. FT. IN.	
CAVE I.							
*A ¹	Copy of painting on left wall	...	...	...	19 0	7 0	Damaged by fire.
*M	Copy of wall-painting	...	...	...	8 0	6 3	do.
*N	do. do.	...	...	...	6 3	3 9	Destroyed by fire.
*O	do. do.	...	...	...	7 0	4 0	do.
*P	do. do.	...	...	...	12 0	4 7	Damaged by fire.
*Q	do. do.	...	...	...	4 4	4 1	Destroyed by fire.
*R	do. do.	...	...	...	4 0	3 5½	Damaged by fire.
*S	do. do.	...	...	...	10 6	4 7	do.
*T	do. do.	...	...	...	10 1	7 2	do.
*U	do. do.	...	...	...	9 4	5 1	do.
*V	do. do.	...	...	...	9 9	5 1	do.
*W	do. do.	...	...	...	10 4	5 0	
*X	do. do.	...	...	...	8 4½	8 4	
Y	do. do.	...	...	...	9 11	3 7	
*Z	do. do.	...	...	...	10 0	3 5	
103	Copy of figures on the soffit of brackets	...	...	...	...	...
*104	Copy of panel from bracket capital	...	...	...	...	...
	131 small panels from ceiling	...	...	...	each 1 ft. square		} 136 were de- stroyed by fire.
29	do. do.	...	...	...	{ varying from 18" sq. to 4' 10" by 2' 0" }		
CAVE II.							
*A	Copy of wall-painting in verandah	...	...	...	9 9	4 3	
*a	Copy of painting on base of pilaster	...	...	...	...	...
B	Copy of wall-painting in verandah	...	...	...	4 2	2 6	
*b	Copy of painting on base of column	...	...	...	2 8	2 5	
*C	Copy of wall-painting in verandah	...	...	...	3 4	2 4	
*c	Copy of painting on base of column	...	...	...	2 8	2 5	
*D	Copy of painting on right wall	...	...	...	25 9	11 0	
*E	Copy of painting on right end wall, front aisle	...	...	...	10 0	9 2	
F	Copy of painting on left end wall in front aisle	...	...	...	9 10	9 0	
*G	Copy of painting on left wall in small chapel on left of sanctuary	...	...	...	8 6	7 0	Destroyed by fire.
*H	Copy of painting on right wall of left chapel	...	...	...	8 2	7 1	
*I	Copy of painting on left wall in right chapel	...	...	...	8 0	9 1	
*J	Copy of painting on right wall of right chapel	...	...	...	8 9	8 0	
*K	Copy of wall-painting	...	...	...	3 8	2 2	
*L	Copy of painting on left side wall, left aisle	...	...	...	11 1	12 5	
*1	Copy of portion of ceiling in verandah	...	...	...	8 7½	3 5½	Destroyed by fire.
*2	Copy of panel from verandah ceiling	...	...	...	4 9	0 10½	
*3	do. do.	...	...	...	4 8½	0 10½	
*4	do. do.	...	...	...	4 10	1 0½	
*5	do. do.	...	...	...	4 11½	1 4½	Destroyed by fire.
*6	do. do.	...	...	...	4 5½	1 0	do.
*7	do. do.	...	...	...	3 3	1 0½	do.
*8	Copy of panel from ceiling in the interior of cave	...	...	...	6 3	1 1	
*9	do. do. do.	...	...	...	5 8	1 6½	
*10	do. do. do.	...	...	...	4 8½	0 10½	
*11	do. do. do.	...	...	...	4 9½	0 10½	
*12	do. do. do.	...	...	...	4 10½	0 8½	
*13	Copy of centre portion of ceiling in sanctuary	...	...	...	7 3½	5 7½	
*14	Copy of panels from verandah ceiling	...	...	...	...	...	Destroyed by fire.
*15 to 19	do. do.	...	...	...	...	...	do.
*20	Copy of portion of ceiling in the interior of cave	...	...	...	...	...
*21	Copy of panel on ceiling in the interior of cave	...	...	...	...	...	Damaged by fire.
22	Copy of centre of ceiling of small chamber to the right of sanctuary	...	...	...	...	...	do.
23	Copy of centre of ceiling of small chamber to left of sanctuary	...	...	...	7 2	7 0	do.
*24	Copy of fourth of centre portion of ceiling in ante-room to sanctuary	...	...	...	4 9	3 6	Destroyed by fire.
*25	Copy of portion of centre of ceiling in large hall	...	...	...	8 0	4 0	Damaged by fire.
26	Copy of portion of ceiling in the interior of cave	...	...	...	4 9	2 8	
*27 & 28	Copy of panels from ceiling in the interior of cave	...	...	...	...	...
29 to 35	do. do. do.	...	...	...	...	...	Destroyed by fire.
CAVE VI.							
A	Copy of painting on end wall of upper verandah	...	...	...	4 5	3 5	
B	Copy of panel from ceiling of small chapel on right, upper floor	...	...	...	6 5½	1 3	
C	Copy of panels from ceiling of small chapel on right, upper floor	...	...	...	7 5	1 2	
D	Copy of painting on pilaster on left of doorway to chapel, in the right end of the front aisle of the upper story	...	...	...	6 1	2 10	
E	do. do. on right of do. do. do.	...	...	...	5 9½	2 0	
CAVE IX.							
A	Copy of wall-painting	...	...	...	4 10½	2 10	Destroyed by fire.
a	Copy of small figure of Buddha on 5th column on left of entrance	...	...	...	0 9	3 4	
B	Copy of wall-painting	...	...	...	4 2½	2 10	Destroyed by fire.
C	do.	...	...	...	3 10	2 10	do.
D	do.	...	...	...	3 4	2 10	do.
E	Copy of wall-painting on left wall	...	...	...	16 10	3 5	
*F	Copy of wall-painting on band above columns on right, opposite dagoba	...	...	...	5 5	4 1	
*F ¹	Copy of portion of band above columns on right	...	...	...	2 8	5 4	
G	Copy of portion of small band on left wall	...	...	...	0 9	9 0	
G ¹	do. do.	...	...	...	0 9	2 4½	
*H	Copy of painting on right front wall	...	...	...	6 6	4 0	
CAVE X.							
*A	Copy of painting on wall of right aisle	...	...	...	10 7	3 3	
*B	do. do.	...	...	...	5 8	3 2	
*C	do. do.	...	...	...	10 3	3 3	
*D	do. do.	...	...	...	10 3	3 3	
E	do. do.	...	...	...	13 1	2 9	
F	do. do.	...	...	...	13 1	2 9	Destroyed by fire.
G	Copy of painting on wall of left aisle	...	...	...	9 1	2 2	do.
H	do. do.	...	...	...	6 0	2 2	do.
I	do. do.	...	...	...	14 11	2 7	

Mark on Painting and on Plan.	Description.	Size.		Remarks.
		Height. FT. IN.	Length. FT. IN.	
CAVE X (continued).				
J	Copy of painting on wall of left aisle ...	1 8	12 2	Destroyed by fire.
K	do. do. ...	1 8	10 5	
L	do. do. ...	2 1	7 0	
*a	Copy of Buddha on the 5th column on right of entrance ...	1 0	3 3	
*b	Copy of Buddha on the 6th column on right of entrance ...	1 0	2 11	
*c	Copy of Buddha on the 7th column on right of entrance ...	1 0	4 9	
*d	Copy of Buddha on the 10th column on right of entrance ...	1 0	3 0	
e	Copy of Buddha on the 8th column on left of entrance	Destroyed by fire.
*f	Copy of Buddha on the 18th column on left of entrance ...	0 11	2 2	
CAVE XI.				
A	Copy of upper portion to left of doorway in verandah ...	4 1	4 10	
CAVE XVI.				
A	Copy of a piece of wall-painting ...	4 11	4 3	Destroyed by fire.
A ¹	Copy of painting on left side wall, left aisle ...	10 3	15 9	
*B	Copy of painting on right wall, lower portion ...	5 3	6 10	
B ²	Copy of painting on right side wall, right aisle, to right side of 2nd cell doorway ...	6 4	2 11	Damaged by fire. do.
*B ¹	Copy of painting on right side wall, right aisle, above 2nd and 3rd cell doorways ...	6 4	11 1	
*B ³	Copy of painting on right side wall, right aisle, from middle of 3rd cell door ...	12 9	20 1	
D	Copy of painting on left end wall ...	8 7½	6 5	
*F	do. on right end wall ...	10 11	13 0	
G	Copy of painting on right end wall, front aisle ...	4 2	3 6	
H	do. do. ...	4 1	3 8	
I	Copy of painting below J ...	4 0	11 4	
J	do. do. on right front wall ...	4 11	5 11	
K	Copy of painting on left front wall above L ...	3 0	5 10	
L	do. on left front wall ...	2 8	11 2	Destroyed by fire.
M	Copy of painting on left end wall, front aisle ...	7 6	8 0	
a	Copy of painting above pillars in verandah ...	2 0	14 0	
a ¹	do. do. ...	1 4	6 3	
*b	Copy of painting on left side and front wall in verandah ...	6 3	7 7	
CAVE XVII.				
*A	Copy of painting on wall in verandah ...	13 7.	5 1	Destroyed by fire.
B	do. do. ...	3 4	7 0	
*C	Copy of painting above small doorway and window on left front wall in verandah ...	16 4	4 2	
*D	Do. on front wall in verandah to left of large entrance doorway, and is a continuation of C ...	6 5½	3 5½	Damaged by fire.
*E & F	Copy of painting on wall in verandah ...	10 5	4 11	
G	Copy of painting on right of central doorway in verandah ...	6 0	8 1	
*H	do. do. do. ...	3 10	16 0	
I	do. do. do. ...	2 6	4 0	
I ¹	Copy of a figure of Buddha on jamb of 2nd window to right of entrance ...	5	1 10½	
*J	Copy of painting on left wall, end aisle, and whole of left end wall ...	12 2	35 2	
K	Copy of painting on right wall of back aisle to centre of first cell door ...	16 8	13 0	
K ¹	Copy of painting on upper portion of right wall of back aisle ...	5 11	5 11	
*L	Copy of painting on left side wall of ante-chamber ...	8 8	11 5	
M	Copy of painting on right side wall of ante-chamber ...	2 0	4 0	Destroyed by fire.
M ¹	do. do. ...	3 7	3 2	
N	Copy of painting on lower portion of right end wall of back aisle, left of cell door ...	5 9	2 11	
N ¹	Copy of painting above cell-door on right end wall of back aisle ...	10 5	4 5	Destroyed by fire.
O	Copy of painting in ante-chamber, left of sanctuary door ...	9 1	4 8	
*P	Copy of painting on right side wall of right aisle ...	12 8	22 9	
P ¹	Copy of painting on right wall, right aisle, above 1st & 2nd cell doorways ...	6 8	14 5	
P ²	Copy of painting on right wall of right aisle ...	3 4	6 5	
*Q	Copy of painting on right end of right aisle ...	7 7	12 7	
Q ¹	Copy of painting on left doorway, right end wall of front aisle ...	5 8	4 4	
*Q ²	Copy of painting on left of front aisle ...	3 8½	3 7	
*R	Copy of painting on left side wall, left aisle ...	12 1	37 0	
*S	Copy of painting on left end wall, front aisle ...	11 0	13 0	
*T	Copy of painting on front wall ...	10 11	5 8	With the exception of k, l, m, these are copies of panels from the plinths of columns. k, l, m, are copies of panels on pilasters.
U	do. do. ...	7 10	3 5	
*V	do. do. ...	7 6	9 9	
*V ¹	do. do. ...	3 4	2 6	
*W	do. do. ...	10 3	10 3	
X	do. do. ...	9 7	4 9	
a		1 3	1 11	
b		2 5	2 0	
c		2 6	2 3	
d		2 7	2 3	
e		2 8	2 5	
f		2 6	2 5	
g		2 6	2 6	
h		2 6	2 2	
i		2 5	2 3	
j		2 7	1 5	
k		4 1	2 4	
*l		4 6½	1 10½	
m		6 5	2 10	
n		2 6	2 4	
o		2 7	2 3	
p		2 7	2 3	
q		2 7	2 4	
*r	Copy of painting on first pilaster, right side wall ...	10 6	2 7	
CAVE XIX.				
*A	Copy of portion of wall-painting of seated Buddhas on left wall ...	5 6	4 10	
CAVE XXI.				
A	Copy of painting of portion of ceiling above entrance door ...	4 0	7 5	CAVE XXII.
B	Copy of 13 panels on ceiling ...	3 9	4 7	
*A	Copy of painting of small Buddhas on right wall of sanctuary, with portion of ceiling ...	3 9	5 4	

AJANTÂ.
CAVE I.

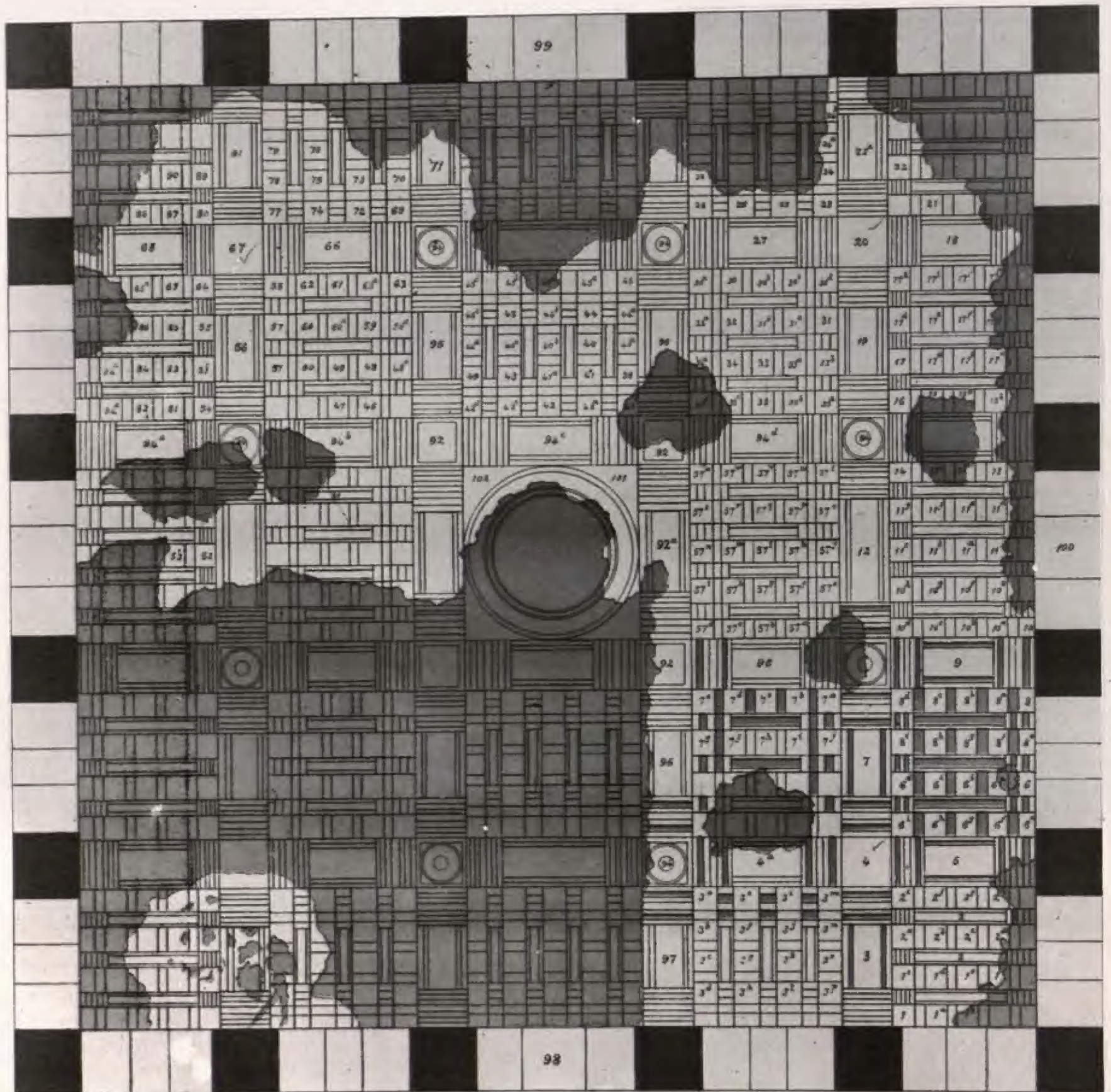


92. INTERIOR VIEW OF CAVE.

FROM AN OIL-PAINTING BY J. G.

AJANTÂ.

CAVE I.



SCALE OF FEET.

93. PLAN OF CEILING.

AJANTÂ. CAVE I.



67



20



4

94. LARGE SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

(See pages 10, 16, 28, 41, and Plate 93, Nos. 67, 20, and 4).

AJANTÂ.

CAVE I.



4



67

AJANTÂ.

CAVE I.



3



7



12



19

96. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE I.



94a



71



91



68



92b



56

97. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ
CAVE I.



94c



95



66



94b

98. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ.
CAVE I.



92a



96



97



92b

99. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ.
CAVE I.



18



9



5



4a

100. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE I.



27



95



94



101. PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.



95a



94d



AJANTÂ.

CAVE I.



102. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ

CAVE I.



103. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE I.



104. SMALL SQUARE PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



105. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



106. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE I.



107. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



108. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ

CAVE I.



109. SMALL SQUARE PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



110. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



111. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

70911



AJANTĀ

CAVE I.



112. SMALL SQUARE PANELS FROM CEILING.

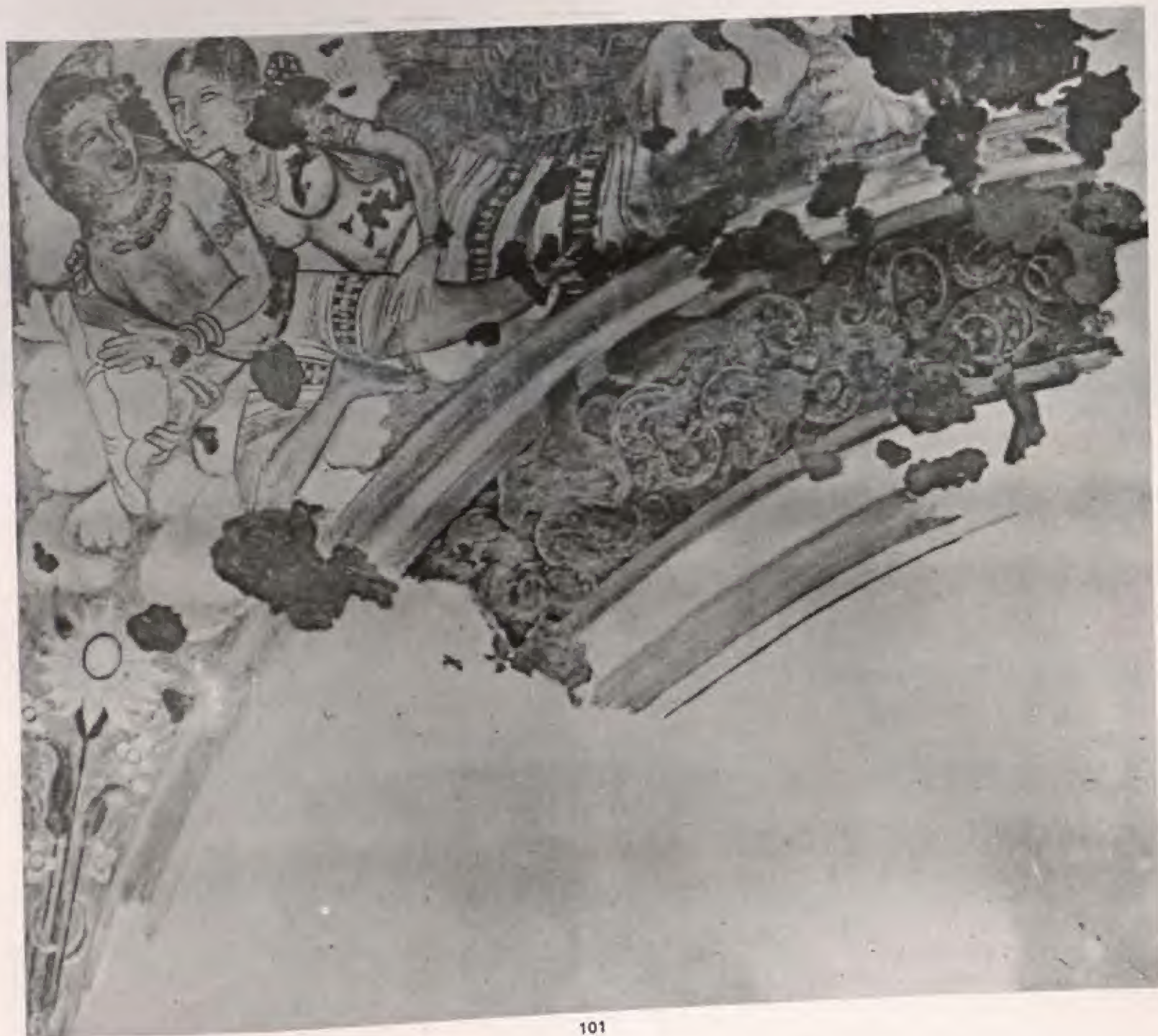
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.



102

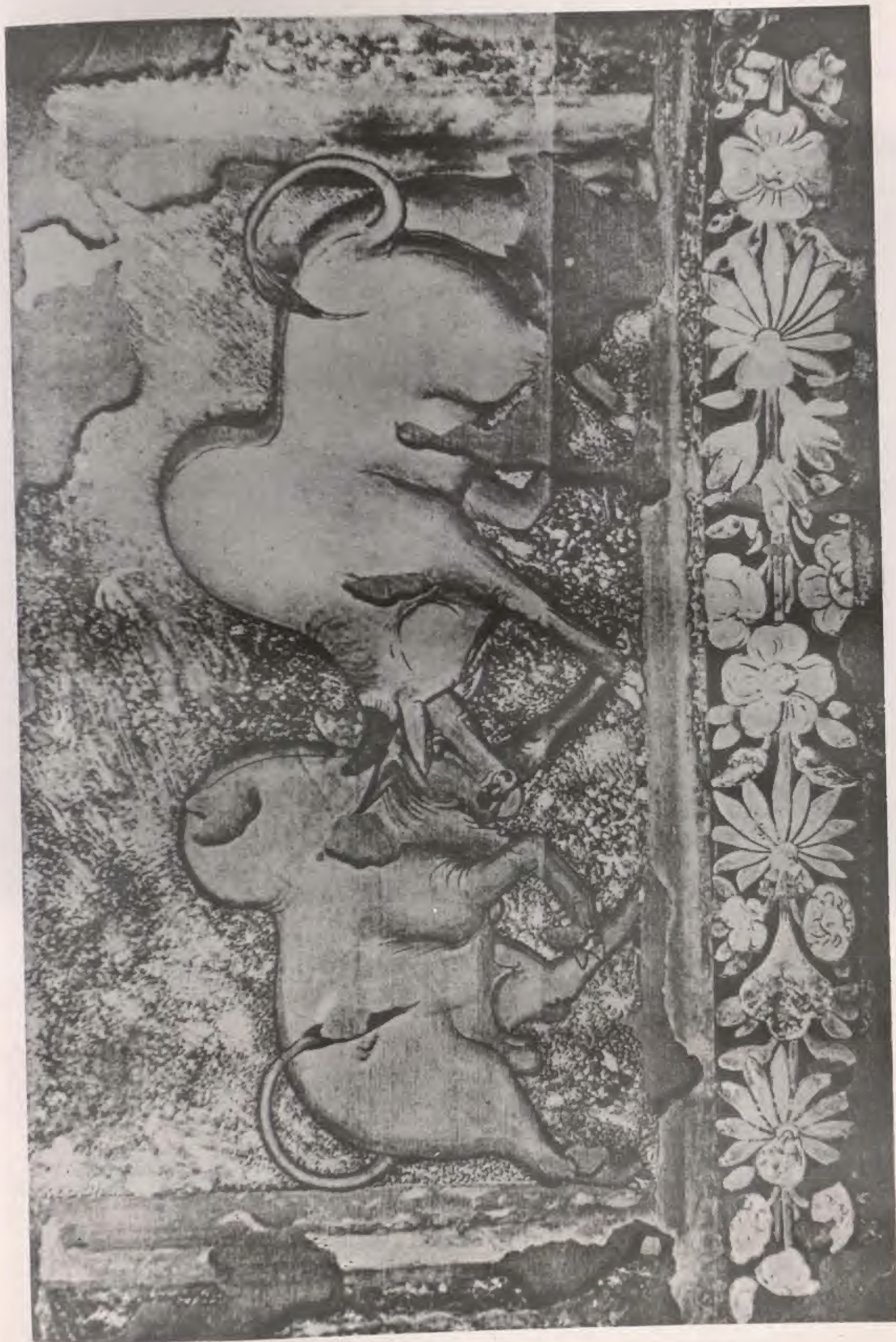


101

113. SPANDRILS FROM CENTRAL PANEL OF CEILING.

AJANTÂ.

CAVE I.



114. TWO BULLS FIGHTING FROM BRACKET CAPITAL.

AJANTÂ.

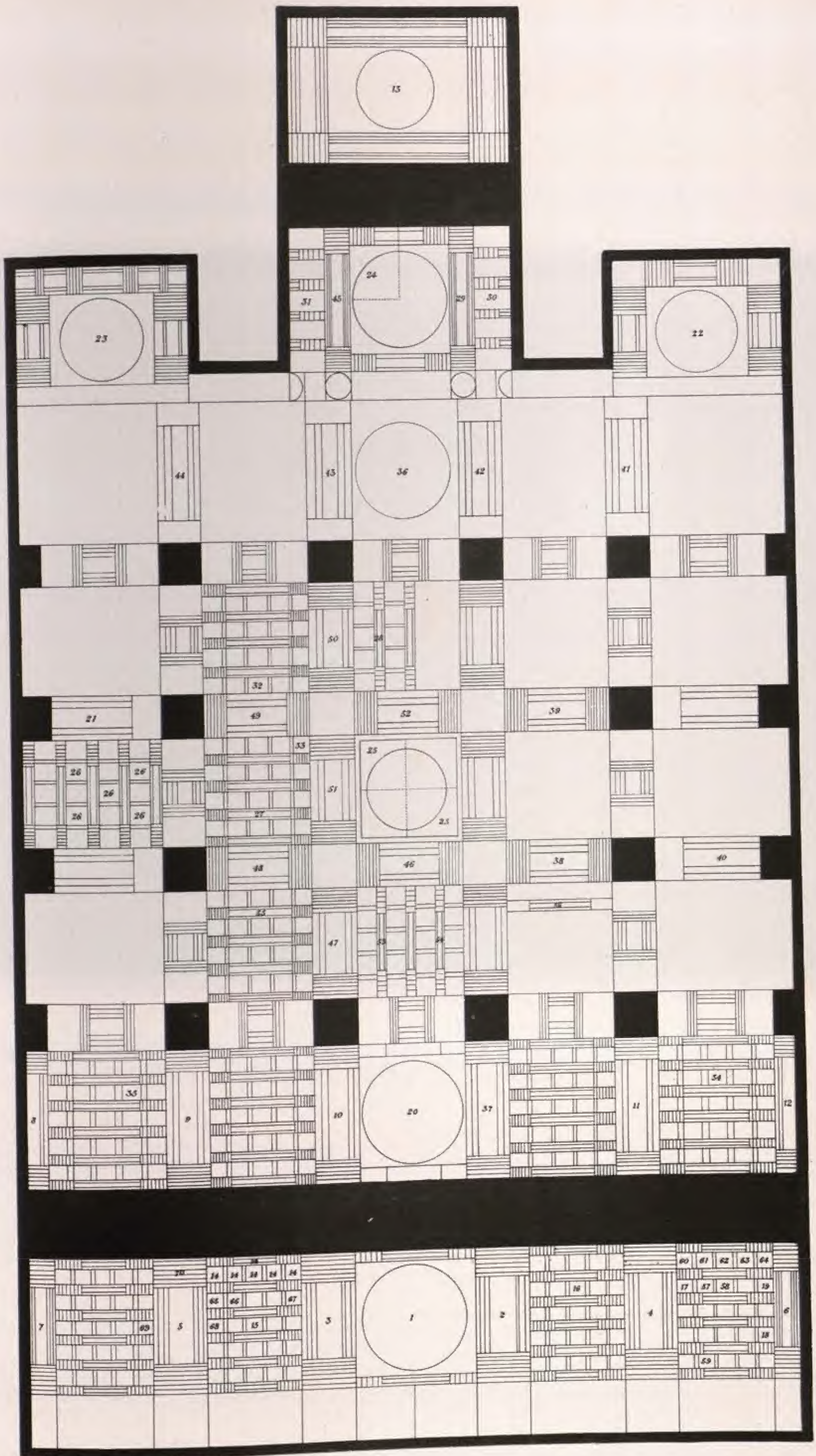
CAVE II.



115. VIEW THROUGH DOORWAY, SHOWING CAVES BEYOND.

FROM AN OIL-PAINTING BY J. G.

AJANTÂ. CAVE II.



Scale of 10 20 30 40 50 60 70 80 90 100

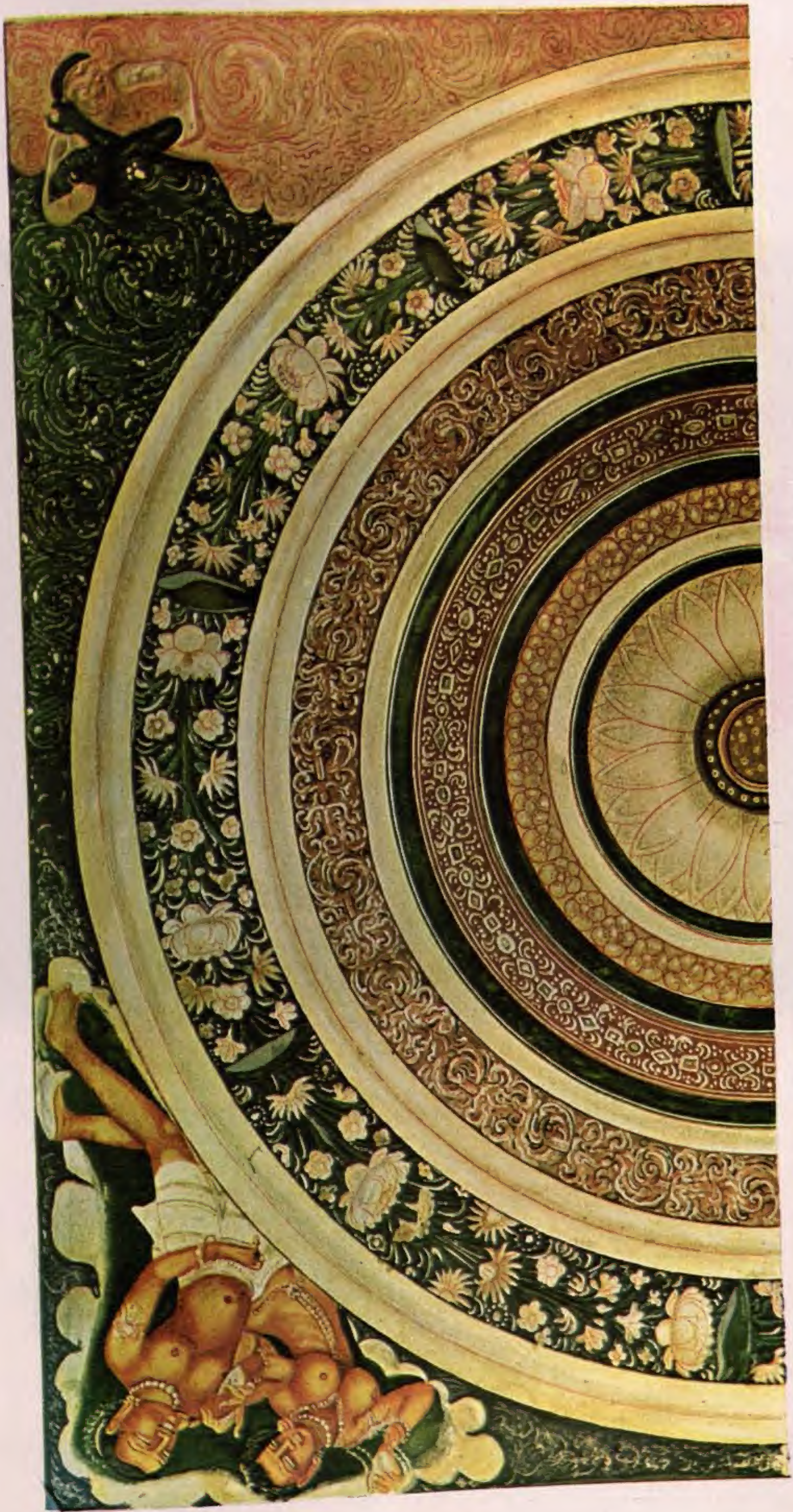
10

20

30 feet

John Griffiths

AJANTÂ.
CAVE II.



117. HALF PANEL FROM VERANDAH CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE II.



38



20

118. HALF PANELS FROM HALL CEILING.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE II.



24



25

119. HALF PANELS FROM HALL CEILING.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.



120. PANEL FROM CEILING OF SHRINE-CHAMBER.

AJANTÂ.

CAVE II.



121. QUARTER PANEL FROM CEILING OF ANTE-CHAMBER.

AJANTÂ.
CAVE II.



9



8

122. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.



4



2



3



5

123. LONG PANELS FROM VERANDAH CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.



52



50



51



6

124. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

^
AJANTĀ.
CAVE II.



53



54



56



28



27



55

125. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.



21



44



43



42

126. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE II.



46



47



48



49

127. LONG PANELS FROM CEILING.
FROM A WATER-COLOUR DRAWING.

Â
AJANTÂ.
CAVE II.



38



39



41



40

128. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ.
CAVE II.



37



10



11



12

129. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ.

CAVE II.



14



70



45



29

130. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTĀ. CAVE II.



131. PANELS FROM VERANDAH CEILING.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.



28



10



7



4



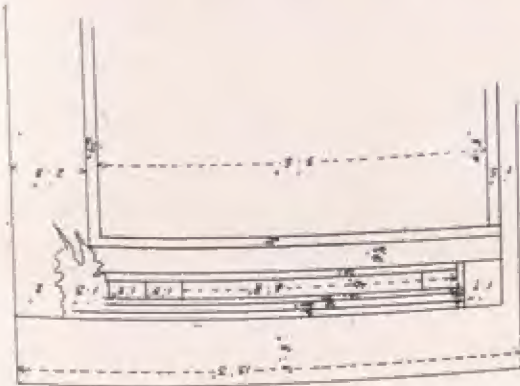
3



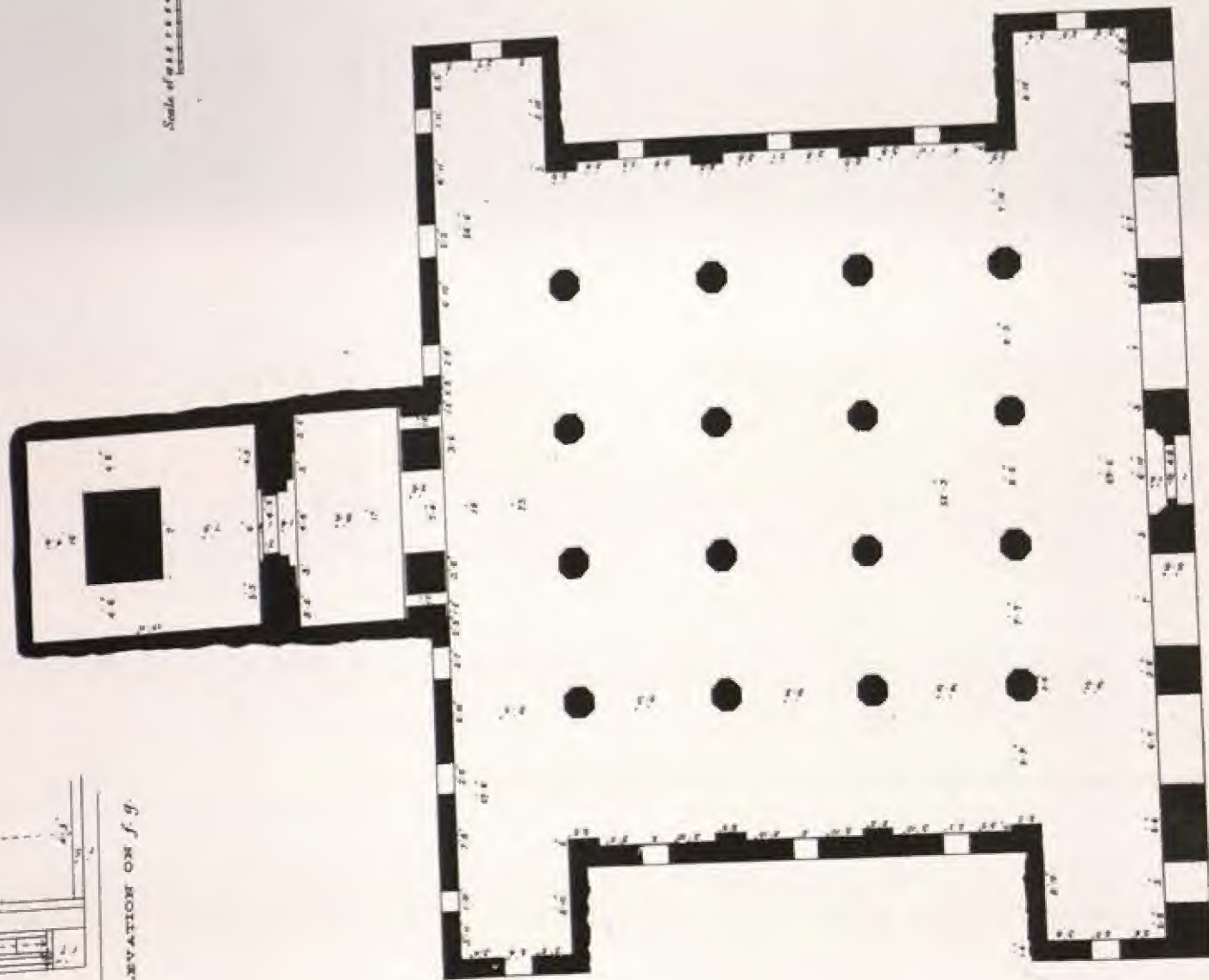
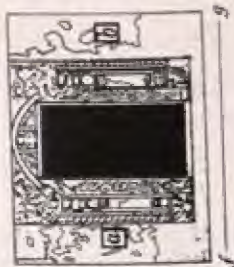
2

132. LONG PANELS FROM VERANDAH CEILING.

AJANTĀ. CAVE VI.



ELEVATION ON f. g.



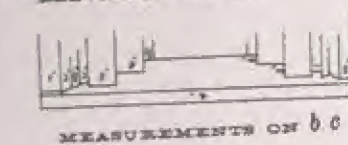
Scale of measurements in feet.



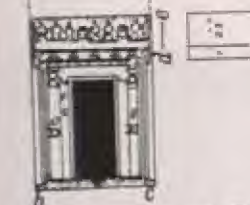
ELEVATION ON e. f.



ELEVATION ON e. f.



MEASUREMENTS ON n. o.



ELEVATION ON s. f.



ELEVATION ON s. f.



PLAN OF CEILING OF THE ROOM WITH IN THE ROOM S.

MEASUREMENTS ON d. e.



plus huites

AJANTÂ.

CAVE VI.



a

134. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE,
LEFT OF SANCTUARY DOOR.

* FROM A WATER-COLOUR DRAWING.

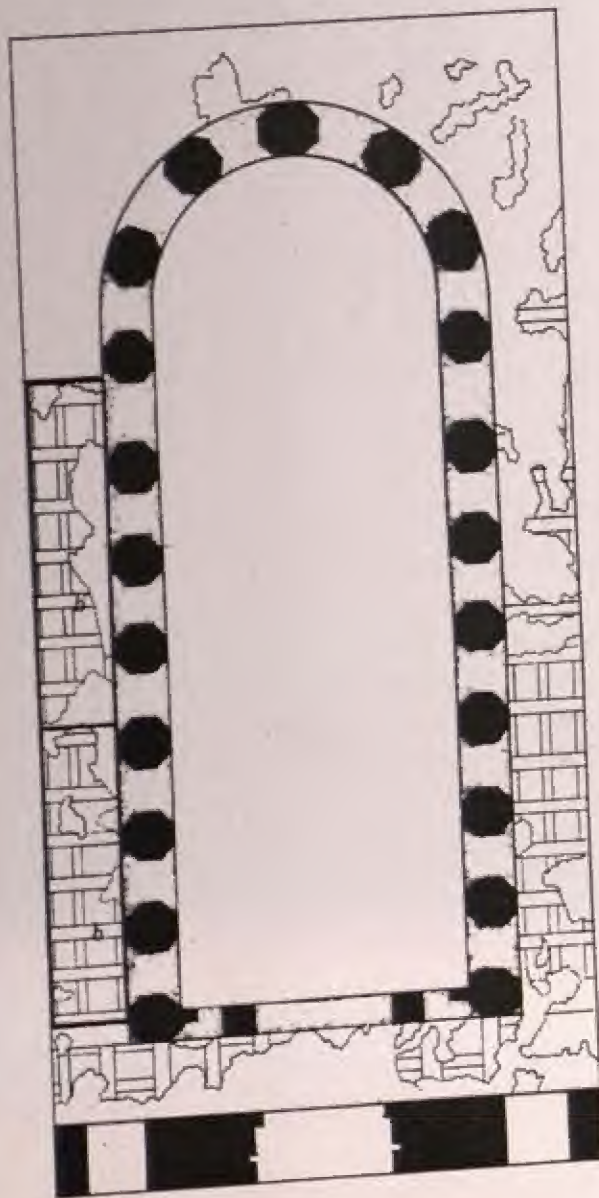
AJANTĀ.

CAVE I.



b
135. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE,
RIGHT OF SANCTUARY DOOR.
FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE IX.



Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 feet.

136. PLAN.

W. D. Griffiths

AJANTÂ.
CAVE IX.



b



b'

137. DECORATIVE DETAIL OF CEILING.

FROM A WATER-COLOUR DRAWING.



AJANTÂ.
CAVE XVI

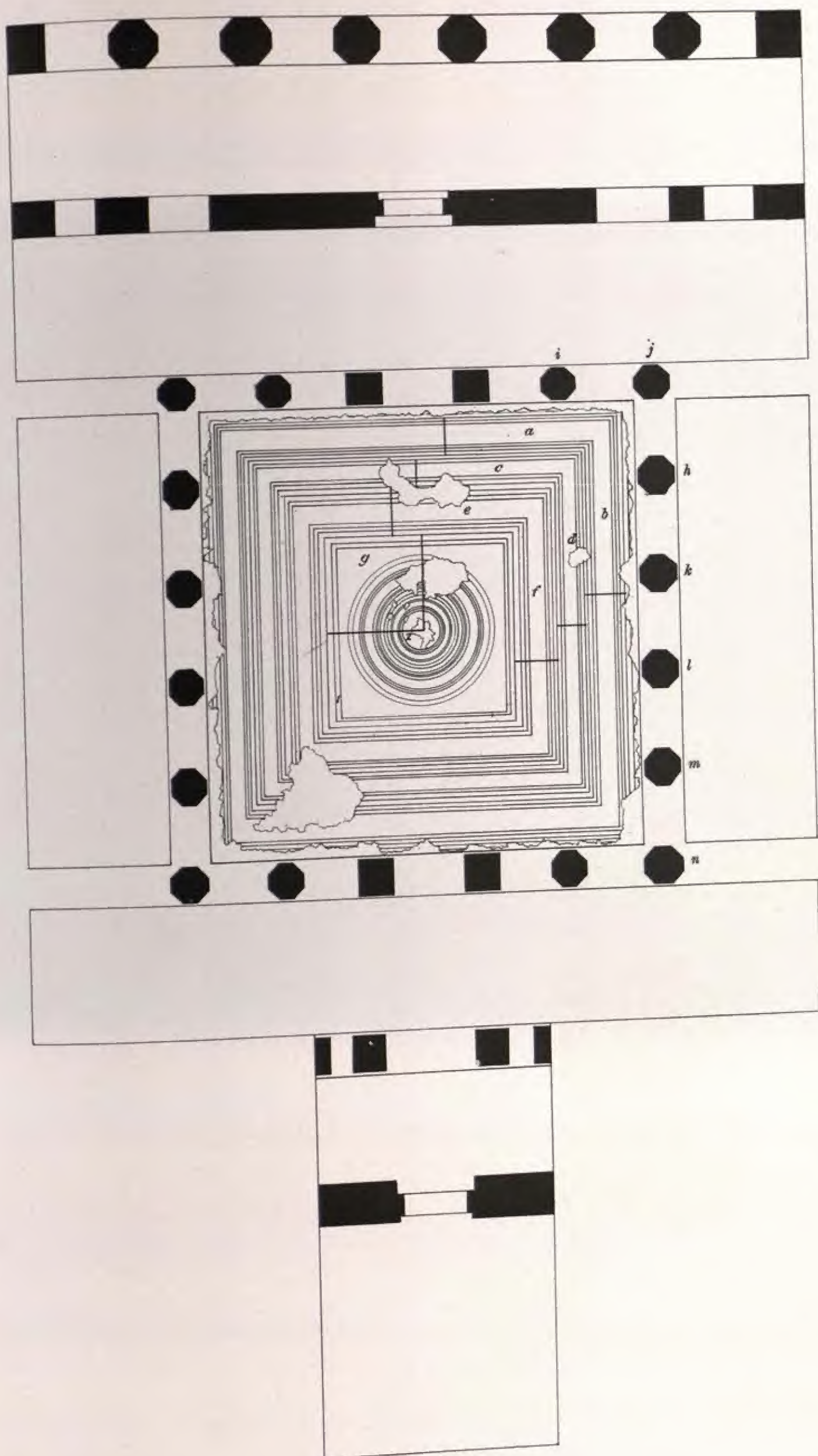


138. VIEW THROUGH DOORWAY, SHOWING THE PROMONTORY BY
WHICH THE MONKS DESCENDED FROM THE UPPER COUNTRY.

FROM AN OIL-PAINTING BY I. G.



AJANTÂ. CAVE XVII.



Scale of 10 20 30 40 50 feet.

AJANTĀ.
CAVE II.



a



b

140. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

+

AJANTÂ.
CAVE II.



c



d

141. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE XVII.



c



f

142. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.



AJANTÂ.
CAVE XVII.



g



h

143. DECORATIVE DETAILS FROM CEILING (g) AND PILLAR (h).

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE XVII.



144. PANELS FROM PILLAR (i) IN HALL.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE II.



145. PANELS FROM PILLAR (j) IN HALL.

FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE XVII



17



16



15



14



13



12



11



10

146. PANELS FROM PILLAR (K) IN HALL.

FROM A WATER-COLOUR DRAWING.

AJANTĀ. CAVE XVII



26



24



23



22



21



20



19



18

147. PANELS FROM PILLAR (I) IN HALL.

FROM A WATER-COLOUR DRAWING.



AJANTÂ. CAVE XVII.



33



32



31



30



29



28



27



26

148. PANELS FROM PILLAR (m) IN HALL.

FROM A WATER-COLOR DRAWING.

AJANTĀ. CAVE XVII.



41



40



39



38



37



36



35



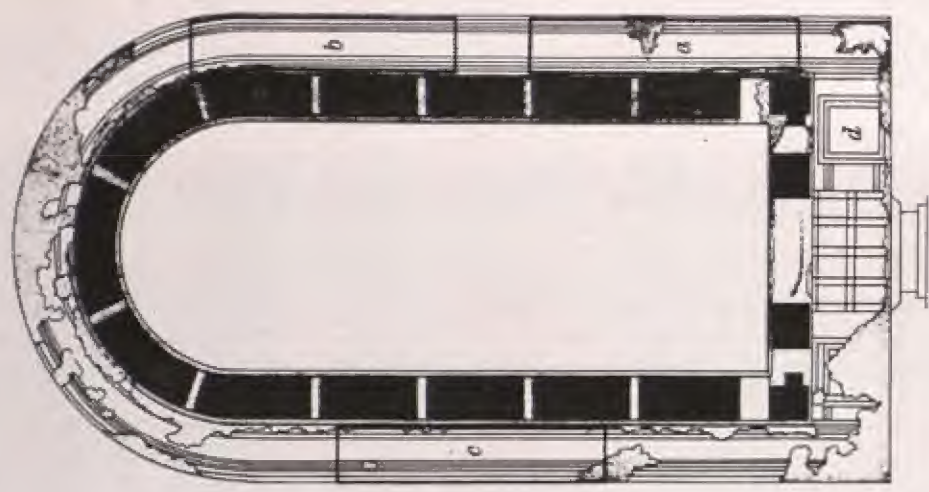
34

149. PANELS FROM PILLAR (n) IN HALL.

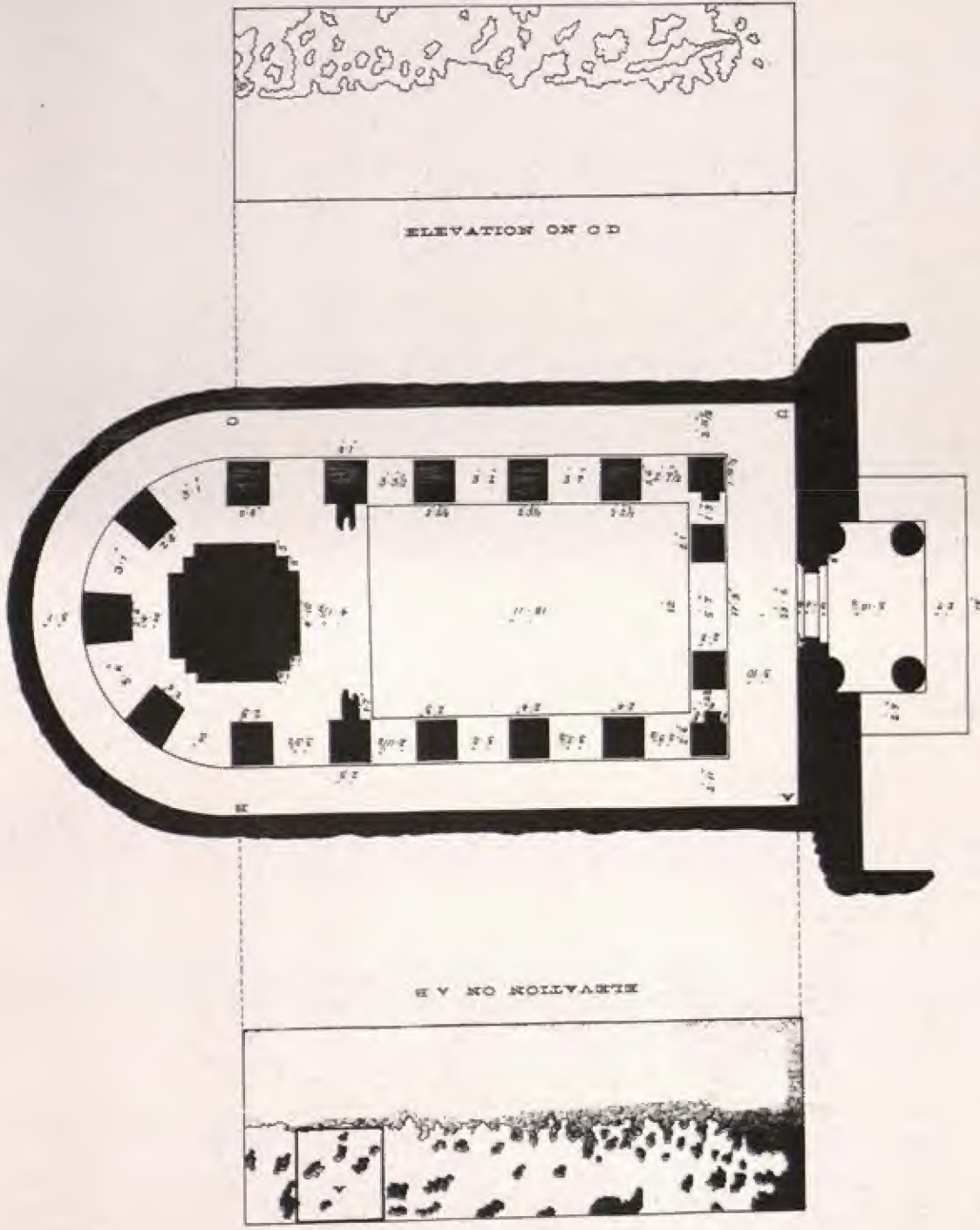
FROM A WATER-COLOUR DRAWING.

AJANTÂ. CAVE XIX.

W. D. Smith



ELEVATION ON BC



ELEVATION ON CD

ELEVATION ON AB

Scale of 0 10 20 30 feet.

150. PLANS, SHOWING WALL AND CEILING SURFACES.

AJANTÂ.
CAVE XIX.



B

151. PAINTED FIGURES OF BUDDHA

FROM A WATER-COLOUR DRAWING.

AJANTĀ.
CAVE XIX.



a



b



c

152. PANELS FROM CEILING IN AISLE.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE XIX.



d
153. A GROUP OF ELEPHANTS, FROM CEILING IN FRONT AISLE.

FROM A WATER-COLOUR DRAWING.

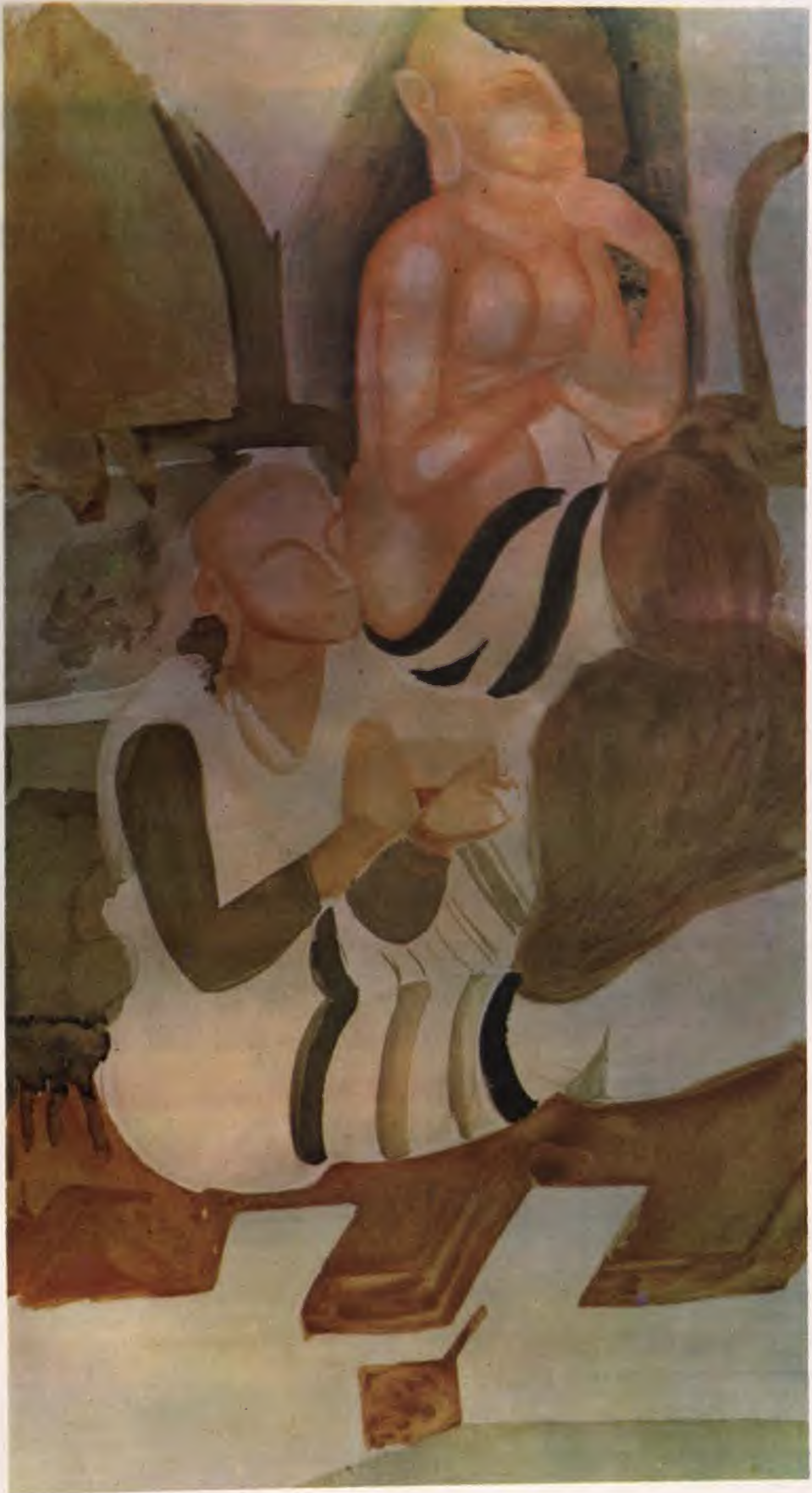
AJANTÂ.
CAVE XXI.



154. FRAGMENTS OF FIGURES, FROM WALL-PAINTING.

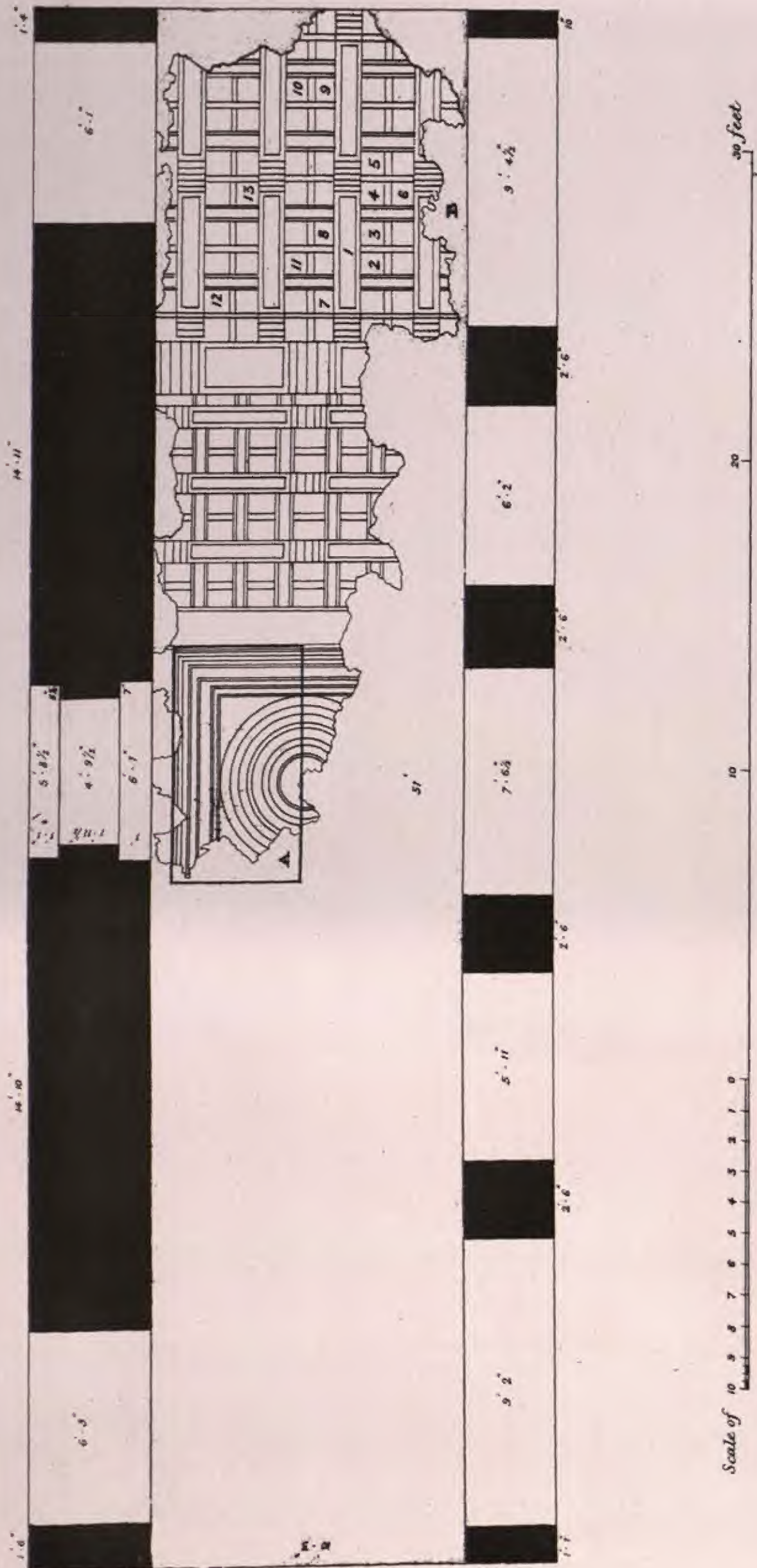
FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE XXI.



155. A GROUP OF FIGURES FROM WALL-PAINTING
FROM A WATER-COLOUR DRAWING.

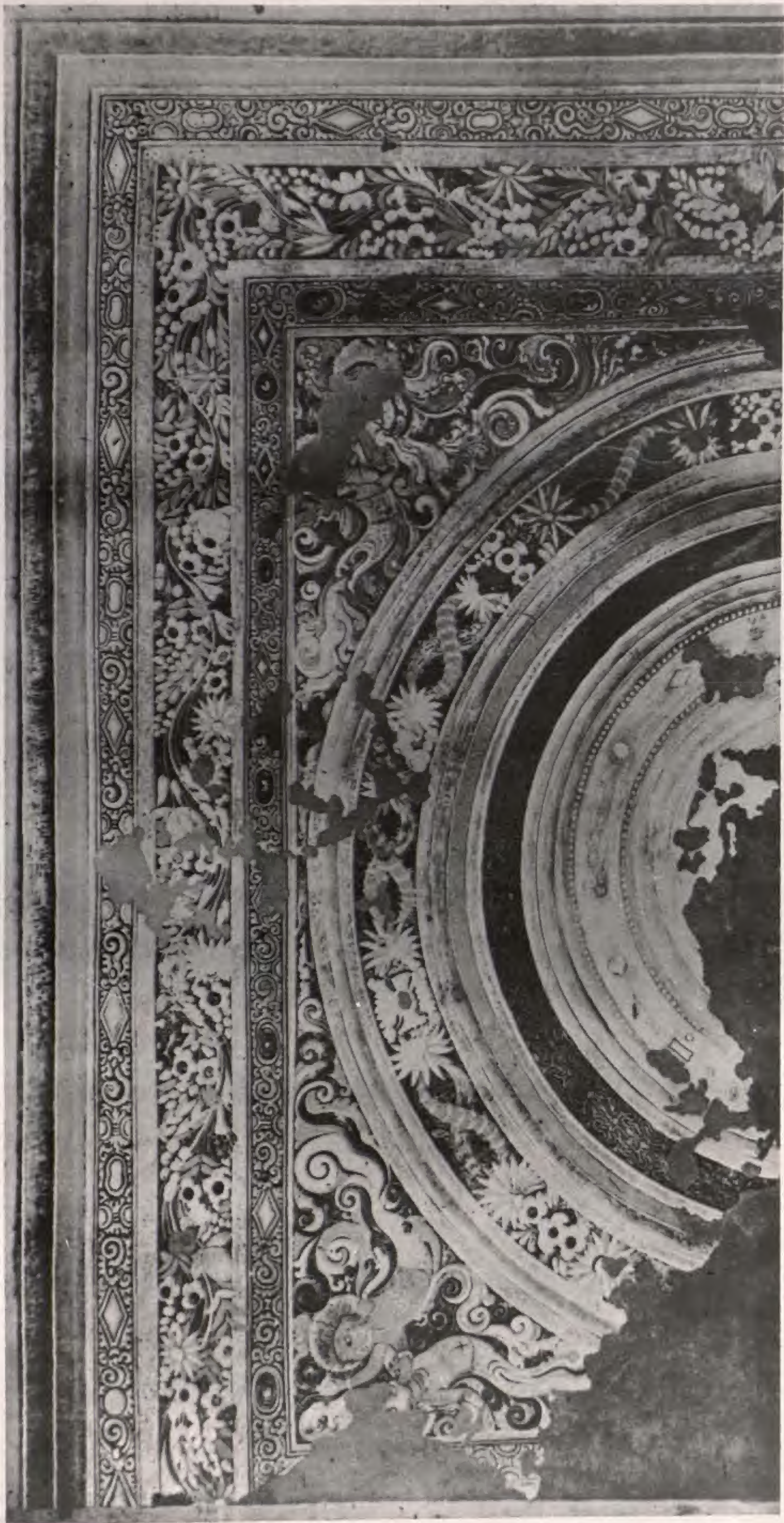
AJANTÂ. CAVE XXI.



W. D. Ruggles

156. PLAN OF CEILING.

AJANTÂ.
CAVE XXI.



A

157. HALF PANEL FROM VERANDAH CEILING.

AJANTÂ.
CAVE XXI.



B

158. PORTION OF VERANDAH CEILING.



AJANTÂ.
CAVE XXVI.



From column in verandah Cave 26 Ajanta.

From column in verandah Cave 26 Ajanta.

From column in verandah Cave 26 Ajanta.

159. CARVED ORNAMENT FROM COLUMN IN VERANDAH.

Mural Paintings — Ajanta
Ajanta — Mural Paintings

"A book that is shut is but a block"

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